Shankar-Jaikishan The Unsung Legend-II

1953: Aah and Patita get the nation grooving. Aah flops but its songs (Raja Ki Aayegi Baraat, Aaja R[illegible]b Mera Dil)are huge hits. Patita (S-J's first film with the evergreen Dev Anand) boasts of Lata's Kisine Apna Banaake (reworked by Rajesh Roshan in Kishan Kanhaiya and Anand-Milind in Dhanwaan), Lata-Hemant's Yaad kiya Dil Ne and Andhe Jahaan Ke. By now, it's an open fact that S-J will work

exclusively with Hasrat Jaipuri and Shailendra, but the lyricists are free to work with others.

1954: S-J strike their first dull patch, but Boot Polish has the classic Nanhein Munhe Bacche.

1955: Seema (Tu Pyaar Ka Saagar Hai) and Shree 420 with Mera Joota Hai Japani, Ramaiya Vastaavaiya, Mud Mud Ke Na Dekh and Ichak Daana reafffirm the S-J supremacy.

1956: Basant Bahar, Chori Chori and New Delhi the S-J rollercoster moves on. With Bhav bhanjana the duo silence critics who say they can't handle classical compositions. Chori Chori's score includes Yeh Raat Bheegi Bheegi, while Kishore's Nakhrewali in New Delhi experiments with Western sounds.

1957: The hit parade continues with Kathputhli, their solo release in Raj Kapoor's Jagte Raho.

1958-59: Yahudi's Yeh Mera Diwanapan Hai Mukesh's evergreen earns Shailendra an award. The musical success continues with Anari, Chhoti Bahen, Kanhaiya, Love Marriage, Shararat and Ujala. The last marked the beginning of the legendary Shammi-S-J team.

1960: The prolific duo score for College Girl (their first non-Shailendra-Hasrat film and a flop), Dil Apna Aur Preet Parai and the classic Jis Desh Mein Ganga Behti Hai. The music creates history with all-timers like Aa Ab Laut Chalen, O Basanti and Mera Naam Raju. S-J's peak phase has begun.

1961: Redefining the meaning of versatility, S-J score blockbusters like Aas Ka Panchhi, Jab Pyar Kisise Hota Hai, Junglee and Sasural. Candyfloss entertainers are 'in', thanks to the arrival of color. And S-J lead the way in a quick-

silver change of musical form.

1962: Asli Naqli, Aashiq, Dil Tera Diwana, Hariyali Aur Rasta, Professor all S-J films, are hits. Critics scoff at their

'trivial' music, but the box office and record shops tell a different story.

1963: Dil Ek Mandir cements their bond with hero Rajendra Kumar (after Sasural and Aas Ka Panchhi). The title track of Hamrahi is a chartbuster too.

1964: Sangam, Beti Bete, April Fool, Ayee Milan Ki Bela, Rajkumar, Zindagi the hits roll out. But discerning observers discover a certain jaded 'note' in many of their songs. The orchestration begins to sound a shade raucous. OP Nayyar is a threat on the horizon, Roshan and the fledgling Laxmikant Pyarelal have shown that deep melody can have buyers too. Sharda comes into Shanker's life and things are not the same. Raj Kapoor and Lata Mangeshkar disagree over Main Kaa Karoon Ram, Hindi cinema's first significant double entendre song.